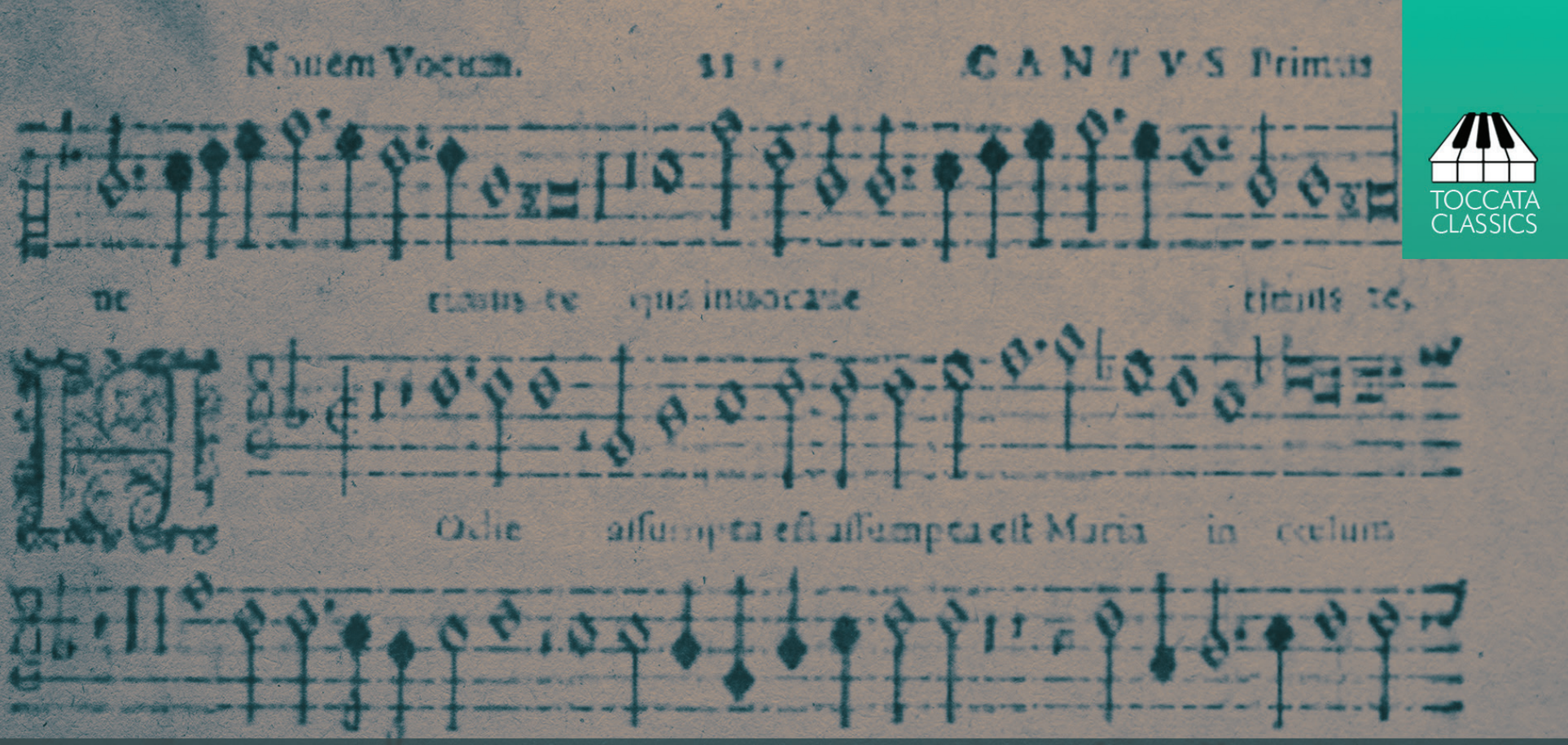

TOCCATA CLASSICS

Marc'Antonio INGEGNERI

VOLUME TWO: MISSA VOCE MEA A5

MOTETS FOR DOUBLE CHOIR

PAOLO ANIMUCCIA

VOCE MEA

Choir of Girton College, Cambridge
Historic Brass of the Royal Welsh College of Music and Drama
Jeremy West, leader
Gareth Wilson, director

FIRST RECORDINGS

INGEGNERI IN FOCUS: SACRED MUSIC AND RELIGIOUS LIFE IN CREMONA

by Carlos Rodríguez Otero

Marc'Antonio Ingegneri (Verona, 1535/36–Cremona, 1592) is remembered mainly for two things: first, for having taught Claudio Monteverdi; second, for working as a church musician during and after the Council of Trent – a time in which a self-scrutinising Catholic Church sought clarity in response to both the challenges of Protestantism and internal calls for reform. The first reason for Ingegneri's fame, his important role in Monteverdi's education, is of course of some interest.[1] Monteverdi's skilled compositional technique, seen in his earliest work, speaks well of his teacher's pedagogical ability. The fact that he mentioned Ingegneri in his first four publications, which exceeded the demands of etiquette, suggests that he felt genuine admiration and affection towards his teacher – or at least that he was aware of the elder composer's fame and prestige.

Beyond this connection, Ingegneri's place in the retellings of music history is often awkward. Unlike Monteverdi, who contributed to the new harmonic idiom of the *seconda pratica*, Ingegneri did not really expand stylistic boundaries, working instead largely within the conventions of established sixteenth-century idioms.[2] Consequently, the tendency of posterity to weave history around great innovators has largely excluded him from historical narratives.[3] One must therefore approach the beauty, power and originality of his music from another angle.

[1] Discussed, for example, in Laurie Paget, 'Monteverdi as *discepolo*: Harmony, Rhetoric and Psalm-Tone Hierarchies in the Works of Ingegneri and Monteverdi', *Journal of Musicological Research*, Vol. 15, No. 2, 1995, pp. 149–75.

[2] On the one hand, Ingegneri's predilection for working within traditional idioms (which is in no way symptomatic of a lack of creativity) is particularly notable in his sacred music, as is the case with many other composers of this time. On the other, Ingegneri's madrigals are – as one might expect – more exploratory and stylistically free (*cf.* Laurie Stras, *The Madrigals of Marc'Antonio Ingegneri*, unpublished doctoral dissertation, University of London, 1995).

[3] Indeed, the reason his *Tenebrae Responsories* – the only pieces of his to have enjoyed any currency outside of textbooks, until recently – remained in the choral repertoire was that they were long thought to be by Palestrina.

The Council of Trent is, as Giampiero Innocente wrote in his excellent essay for the first Ingegneri recording by Girton College, one such angle.[4] But to view Ingegneri's music from this perspective alone would be a restriction of vision – a flattening-out – and, in the case of this second Ingegneri album, a tautology. In truth, the Council of Trent had little to say about liturgical music:[5] the Council Fathers were more concerned with the nature of the Eucharist, the running of the Church and the practice of the faith. Although the famous issues of textual intelligibility and the suitability of polyphony in church were indeed part of preliminary discussions (and had been topical questions for decades), the necessity of avoiding profane music in church was the only official, therefore exclusive, pronouncement of the 22nd session (1562). The decrees of the 24th session (1563) – more general still – also lacked any mention of textual intelligibility.

Finer issues of musical style and praxis were pragmatically left to the jurisdiction of local bishops, which made a unified reform of church music throughout the Catholic world not only inappropriate but impossible. So regardless of whether Ingegneri read the Council decrees for himself, he was obliged to follow the directives of his local bishop, Niccolò Sfondrati (1535–91, later Pope Gregory XIV).[6] Historical sources show that Sfondrati was ambitious, well-educated and fastidious. He was keen to address some of the most urgent problems of the diocese of Cremona, such as priestly negligence, poor religious education and declining observance among the faithful. But little is known about what Sfondrati actually thought about musical matters, beyond the occasional comment in official documents encouraging sung liturgies to be carried out decorously and solemnly.[7] It is symptomatic, however, of a high regard for sacred music that during his episcopacy the cathedral choir flourished and became a serious choral institution, largely thanks to Ingegneri's employment there (which started sometime between 1566

[4] Toccata Classics TOCC 0556 presented the *Missa Laudate pueri Dominum* and a number of motets and madrigals, many of them polychoral: *Adoramus te Christe*, *Cantate et psallite*, *Ecce venit desideratus*, *Emendemus in melius*, *Lydia miri Narciso*, *O sacrum convivium*, *Quae est ista*, *Spess' in parte*, *Surge propera* and *Vidi speciosam*, as well as the motet *In spiritu humilitatis* by Giovanni Croce (c. 1557–1609).

[5] This issue is addressed by Craig Monson in his influential article, 'The Council of Trent Revisited', *Journal of the American Musicological Society*, Vol. 55, 2002, pp. 1–37.

[6] Luigi Castanò, *Gregorio XIV: Niccolò Sfondrati 1535–1591*, Società editrice internazionale, Turin, 1957.

[7] In, for instance, the *Statuta capituli cathedralis ecclesiæ cremon[ensis]*, Cristoforo Draconi, Cremona, 1574, ff. 14–15.

and 1578).[8] Several other composers, together with Ingegneri, dedicated volumes of music to Sfondrati during his ecclesiastical career, and he was among the first bishops to found a diocesan seminary, which maintained a teacher of plainchant. Notably, Sfondrati also encouraged music-making among Sunday-school children in order to reinvigorate Catholicism amongst local families.[9]

Ingegneri's Music as Religious Experience

Exultate Deo 1, a setting of Psalm 81, is an invitation to rejoice and make music to the Lord. The sensorially exciting experience of making and hearing polyphony, especially of this polychoral style (that is, where the ensemble is split into smaller groups), was principally reserved for Sundays and feast days at Cremona Cathedral. It was probably reserved for Mass and Vespers on these important days, as well as for celebrations of civic importance. One can imagine the sound of the choir, joined by brass instruments (as is the case in this recording, and as they often were), singing from the twin galleries on either side of the sanctuary. The generous acoustic of the cathedral, as many of the musicians on this album were fortunate enough to experience in person,[10] bounces the sound around, rendering its source unclear and enveloping the whole building in harmony. In conjunction, the rich visual beauty of the church and of its ritual – the smell of incense, the chanting, the images of angels and saints, the sumptuous vestments – was ordered around creating moments of tangible, sensory connection with the glories of heaven.

Roughly thirty seconds in, after the choir has sung 'exult in the God of our help', a second choir interjects in a completely different metre, with an invitation to 'rejoice

[8] The bishop and his *maestro di cappella* appear to have been close – six out of Ingegneri's ten published collections of sacred music were dedicated to Sfondrati or his entourage. A detailed account of the musical provisions of the cathedral from the fifteenth to the seventeenth century can be found in Rodobaldo Tibaldi, 'Dal Quattrocento alla fine del Seicento', in Raffaella Barbierato and Rodobaldo Tibaldi (eds.), *MusiCremona. Itinerari nella storia della musica di Cremona*, Edizione ETS, Pisa, 2013, pp. 79–173. Further information on the (unclear) chronology of Ingegneri's employment at the cathedral can be found in Oscar Mischiati, 'Marc'Antonio Ingegneri nei documenti della cattedrale di Cremona', in A. Delfino and M. T. R. Barezzani (eds.), *Marc'Antonio Ingegneri e la musica a Cremona nel secondo Cinquecento*, Libreria Musicale Italiana, Lucca, 1995, pp. 79–116.

[9] Carlos Rodríguez Otero, 'Listening to Urban Catholicism in Cremona 1550–1600' (unpublished master's thesis, Cambridge University, 2021), pp. 23–33, gives more information on music at Sunday schools in Cremona, as does Tibaldi, *ibid.*, pp. 95–97.

[10] That is, on the 2019 tour of Girton College Choir to Lombardy, which resulted in our Ingegneri first album (note 4, above).

in the God of Jacob' ('Jubilate Deo Jacob'). The slightly different placement of stressed syllables among the singers highlights the individuality of the voices within the overall texture. Ingegneri's mastery of this fundamental polyphonic principle – the harmonious tension between the unity and individuality of the voices – gives this music a depth and an attractive subtlety that draws the listener in, rather in the manner of the perspective and chiaroscuro of contemporary paintings. At times, Ingegneri responded to his texts quite literally: the phrase 'et date tympanum' ('and strike the drum'), itself full of percussive consonants, is set to nimble rhythmic figures and syncopations across the voices, evoking the psalmist's call to jubilant drumming.

Vidi montes [8], with a curious text from the prophet Jeremiah recounting a vision of mountains miraculously displaced, makes a similar use of musical imagery. Here Ingegneri demonstrates a characteristic command of momentum and flow, and even an interest in musical narrative. The opening subject is built around an unusually large melodic leap of a sixth on the word 'montes' ('mountains') – a representation of the towering height of the peaks when viewed from below. Then, at the phrase 'intuitus sum et non erat homo' ('I looked and there was no one about me'), the rhythms become shorter and more syncopated, evoking the feeling of breathless anticipation. This growing excitement at seeing the hills in motion finally culminates with 'winged creature of the air' flying away ('et omne volatile cæli recessit'), sung by all the voices in a new, springy triple metre. One can feel the prophet's emotions upon seeing this extraordinary miracle, ending in joyful astonishment as the mountains are cleared away to reveal a proliferation of birds in the sky. Although many details about Ingegneri's compositional process remain unclear, it seems difficult to imagine that he did not consider how his texts, once set to music, would be *experienced* within the space and rituals for which they were destined.

Religious Instruction

This considered and skilful approach was only possible, of course, thanks to a rigorous musical education of the highest quality. In the dedication of his first book of madrigals of 1586, Ingegneri stated that he once enjoyed the friendship and tutelage of Cipriano

de Rore (1515/16–65), probably during the early 1560s.[11] It is as a homage to Rore that Ingegneri chose his motet ***Voce mea*** 2 as the basis for a Mass setting 3 5 7 10 12. At least, Ingegneri probably *thought* that *Voce mea* was by his old friend and teacher, even though it now seems that it was more probably written by Paolo Animuccia (d. 1569).[12] In any case, it is highly significant that Ingegneri chose this motet as a basis for a Mass setting, which was published in 1573, together with three other settings modelled on music by Lassus and Palestrina. First, it shows that he admired the piece – poignant in its small-scale intensity and elegant construction. Second, it is a gesture of ambition, a desire to be recognised with three other esteemed Catholic composers as part of a prestigious musical pedigree. Writing a 'parody Mass' was an appeal to tradition, a public declaration of musical and religious allegiances and a construction of artistic identity.

Ingegneri's parody technique is distinctive for its density and its almost obsessive contrapuntal treatment of small melodic fragments.[13] Whereas other composers might have quoted extensive sections of their original material untouched, Ingegneri opted instead for a sort of recomposition. Recognisable melodies reappear at various moments of the Mass (as prescribed by established conventions), but in Ingegneri's Mass they are reduced to their essence, taken apart and recombined to create a richer musical fabric. For the final Kyrie 3, for instance, Ingegneri took the phrase 'exaudi Domine' from the original motet and altered it to create a countersubject. He then combined subject and countersubject into a double point of imitation, which is passed around the choir in quick succession. The effect, as is often the case with Ingegneri's Masses, is one of clever brilliance. A certain intellectualism is detectable – the *Missa Voce mea* is academic (for example, there's a strict canon at the fourth in the final Agnus Dei 12), but not lifelessly or drily so. Frequent moments of particular beauty, even of affective charge,

[11] Marc'Antonio Ingegneri, *Il primo libro de madrigali a sei voci*, Angelo Gardano, Venice, 1586.

[12] Rodobaldo Tibaldi, 'Strutture compositive nel primo e nel secondo libro di messe di Marc'Antonio Ingegneri', in Delfino and Barezzani, *op. cit.*, pp. 79–116, particularly pp. 81–84.

[13] Carlos Rodríguez Otero, 'The Sacred Music of Marc'Antonio Ingegneri and the Catholic Reformation in Cremona' (unpublished undergraduate dissertation, Cambridge University, 2020), pp. 15–21, and Tibaldi, 'Strutture compositive', both give more detail on Ingegneri's handling of *Voce mea* in his Mass.

punctuate the setting. Take, for instance, the wonderful use of slow passing dissonance at 'miserere nobis' ('have mercy upon us') in the Gloria [5], followed by the shimmering rhythmic complexity of 'cum Sancto Spiritu' ('with the Holy Spirit'). There is also the touching austerity of the 'Crucifixus' in the Credo [7], which precedes the thrilling build-up towards the expectation of 'the resurrection of the dead and the life of the world to come' ('resurrectionem mortuorum, et vitam venturi sæculi'). By way of contrast, there is also the prayerful harmonic slowness of the Sanctus [10] – this represents, in Catholic theology, the music 'sung without end' by 'angels and archangels, thrones and dominions' before the Consecration, the holiest moment of the Mass.[14] Then there is also the extraordinary vigour of the Hosannas, with bold octave leaps in which resonate the cheers and acclamations of the Palm Sunday throng.

It is touching that Ingegneri's first book of Masses (containing the *Missa Voce mea*), in which he demonstrates his mastery of serious liturgical polyphony, was dedicated to the priests in charge of his old school, the prestigious *Scuola degli accoliti* at Verona Cathedral.[15] There, probably from his early teens, alongside prospective clerics, Ingegneri learned grammar, rhetoric and music, both monophonic (plainchant) and polyphonic. One can deduce the contents of his education in some detail with the help of a 1529 treatise written by Biagio Rossetti – an ex-student of the *Scuola,* who later returned as a teacher and as cathedral organist (a position he still occupied in 1547).[16] Students were first introduced to the classic authorities of music-theory (Boethius, Guido, Gafurius *et al.*), and thereby learned the mathematical and modal principles that underpinned what is known as a humanist understanding of music. A central humanist principle – the importance of the written word and its correct declamation – underpinned the methods

[14] From the Preface texts of the Roman Missal: 'cum angelis et archangelis, cum thronibus et dominationibus […] hymnum gloriae tuae canimus sine fine dicentes'.

[15] More information on the *Scuola degli accoliti* around Ingegneri's time can be found in my 'The Sacred Music of Marc'Antonio Ingegneri', pp. 4–9. The most significant general studies of this institution are Judith Benfield, 'Music in Verona, c. 1480–1530' (unpublished doctoral thesis, Cambridge University, 1984); Alan H. Preston, 'Sacred Polyphony In Renaissance Verona: A Liturgical And Stylistic Study' (unpublished doctoral thesis, University of Illinois, 1969); Antonio Spagnolo, *Le Scuole Accolitali in Verona*, Franchini, Verona, 1904; and 'Le Scuole Accolitali di grammatica e musica in Verona', *Atti e memorie dell'Accademia d'agricoltura di Verona*, Vols. 4–5, 1905, pp. 97–330.

[16] Biagio Rossetti, *Libellus de rudimentis musices*, Verona, 1529.

of the Veronese *Scuola*. Students put this education into practice within a daily routine of liturgical life, in which a diet of plainchant and polyphony, all in a ritual setting, formed the young boys' musical and religious awareness.

The *Scuola* educated several important sixteenth-century musicians, including Vincenzo Ruffo (1508–87), who, roughly four years after Ingegneri, left the *Scuola*, took over as *maestro di cappella* at Verona Cathedral, and might therefore have exerted a significant influence over the young Ingegneri. Ruffo is famous for having been *maestro di cappella* for Archbishop Carlo Borromeo in Milan, and for writing his famous 'Tridentine' Masses of the 1570s. Simplistic, clear and with very little imitation, these Masses cannot be said to resemble Ingegneri's at all. Borromeo, involved in even the smallest details of Milanese religious life, was unusually prescriptive concerning the liturgical music of the Milanese *duomo*. Sfondrati, who was a friend and subordinate of Borromeo's (as Cremona formed part of the Archdiocese of Milan), had a different vision for liturgical music in his own cathedral. Although sobriety and prayerfulness were certainly important to Sfondrati too, it seems that he placed a much higher value on splendour, magnificence and, as it were, the Catholic-ness of Ingegneri's music. It seems that, in so far as there was any musical reform in Cremona in light of the Council, it involved little rupture, grounding itself rather in the distinctive sounds that had come to define Catholic musical experience.[17]

Religious Identity

In spite of hostility in other dioceses towards instruments that weren't the organ, an important Catholic sound in Cremona, so to speak, was that of cornetts, sackbuts and other instruments, such as bagpipes and violins (for which the Amati, Stradivari and Guarneri families of Cremona later became famous). Instrumental provisions at the Cathedral increased during Ingegneri's time there as *maestro di cappella* and, as in many European cathedrals, cornetts and sackbuts (widely considered to be the instruments most similar to the human voice) regularly joined in the performance of polyphony,

[17] Whereas the Masses of Ingegneri's first book (1573) were based on polyphonic compositions, those of his second book (1587) were based on plainchant, the bread and butter of Catholic music.

especially on important religious and civic celebrations.[18] For centuries, a group of *piffari* (liveried brass-players) had been employed by the town council, performing during Saturday Vespers for the Virgin Mary at the Cathedral High Altar (a devotional activity that occurred in many Italian cities), as well as in the city's many public processions, a characteristic feature of Mediterranean Catholicism even today. The *piffari* also played out onto the main square – either from high up in the baptistry on special occasions, or from a marble pulpit in the middle of the *piazza,* known as an *arengario*.[19]

Above left: a fifteenth-century relief on the façade of the Palazzo degli Agricoltori in the Piazza del Comune in Cremona, the religious and administrative heart of the city, showing a piffaro in official livery with a bagpipe; above right: a pulpit on the central column of the town hall, also in the Piazza, directly in front of the Cathedral, built in 1507, with a relief of a cornet on the side (left); from here, important announcements were proclaimed to the public and the piffari performed during civic ceremonies.

[18] Mischiati, *op. cit*.

[19] Rodríguez Otero, 'Listening to Urban Catholicism in Cremona', pp. 3–12.

The implication on the title page of Ingegneri's polychoral motets is that instruments were expected to join in with the singers. Polyphonic part-books were used more flexibly than modern scores, and the substitution of voices by instruments – even completely – was quite common. Accordingly, ***Domine exaudi*** 4, ***O pretiosum*** 9, ***O quam suavis*** 11 and some of the first Agnus Dei 12 are played entirely by the wind group on this album, as the *piffari* may have done in the resonant acoustic of the Cathedral, the main square of the city, or out on the streets or when images, relics and holy objects were carried in procession.

Processions – an essential element of Catholic religious behaviour – were public declarations of faith. In addition, their comprehensive and hierarchically ordered inclusion of all the city institutions made them representations of the civic community to itself and God.[20] As a response to the Protestant view that the bread and the wine did *not* become the literal Body and Blood of Christ at Mass (one of the most serious theological challenges of the Reformation), devotion towards the Eucharist became more widely encouraged in Catholic areas, especially in public settings. Yearly Corpus Christi processions, in which the Eucharist was carried throughout the city to be venerated by all, were celebrated with dazzling pomp. It was not only a doctrinal or theological matter, but also a question of identity – of belonging to the Roman Church as opposed to any other, and to a city community that operated under its rule and with its customs. And so *O pretiosum* and *O quam suavis*, together with ***Ave verum corpus*** 13, all settings of Eucharistic texts, can be understood as musical expressions of these interwoven identities – even if the texts are not always heard. It is not known in exactly what settings they were performed, but one can reasonably guess by the nature of their texts that these pieces might have been heard during Corpus Christi ceremonies, perhaps even at the moment of Elevation at Mass (at which point the priest lifts up the Consecrated Bread for all to see). This music, in other words, was part of how it sounded, to engage with the most central tenet of Catholic dogma.

[20] Robert Darnton, *The Great Cat Massacre and Other Episodes in French History*, Vintage Books, New York/Penguin Books, Harmondsworth and London, 1984, pp. 106–43, particularly p. 120.

And what a sweet sound it was! *Ave verum corpus* was a particular favourite of ours, the musicians, to sing and play – especially the sumptuously long phrase on the opening words, 'Hail, true body'. The invocations at the end of the text 'O dulcis, O pie, O Jesu Fili Mariæ' ('Sweet one, pious one, Jesus, son of Mary') are masterfully set as increasingly intense waves of sound, later followed by a twofold plea for mercy ('miserere nobis') and two full-choir Amens. Balanced, nuanced phrasing and the controlled ebb and flow of momentum betray a concern for, and firm control of, musical rhetoric – perfect for a text of such devotional and theological weight.

If the Real Presence was (and is) the Catholic doctrine above all others, belief in the Communion of Saints – that the saints, especially the Virgin Mary, intercede for us in heaven – comes a close second. ***Beata viscera*** [6], the text of which is prescribed for the celebrations of the Nativity of the Virgin Mary, is a typical musical expression of Marian devotion. In the wake of the Council of Trent, devotions to the saints and to the Madonna were encouraged even more; in Cremona, however, the Virgin Mary – more specifically, her Assumption into heaven – had always been a central devotional focus. The Virgin of the Assumption was the Dedicatee of the Cathedral and Patroness of the city, following in the Catholic tradition (still standard in the Mediterranean) of prescribing particular patron saints to villages and cities. These heavenly patrons would, quid pro quo, obtain special graces from God (such as agricultural prosperity) when they were prayed to – often in highly public, corporate and performative ceremonies and rituals.

Hodie assumpta est Maria [14] celebrates the all-important patronal Feast of the Assumption (15 August), and here Ingegneri pulls out all the stops. This feast was a day of special celebration in Cremona, during which past military victories were recounted and thanks were given for the Madonna's intercessions throughout history. An old tradition was to celebrate a mock-up of a battle, a *battagliola,* on the main square the night before – young men would throw fruit at one another to commemorate a twelfth-century military victory, after which the city councillors would enter in procession and be seated to the sounds of *piffari*. They watched as the crowd fought over a hat containing some money, and then the messy, battered assembly rounded off the evening by going

to the cathedral to worship.[21] Perhaps it was at this point that *Hodie assumpta est Maria* was heard, or at High Mass on the following day, before the customary bullfight in the square, right outside the cathedral (stopped in 1575 by Borromeo, incidentally).[22] The motet is set for nine voices, symbolising the nine angelic orders, whom one can imagine welcoming the Virgin Mary into heaven. After the opening phrase ('Today, Mary has been taken up to heaven') a sea of acclamations is heard ('gaudete') exhorting the listeners to 'rejoice' in the greatness of this event. The ending of the motet, an Alleluia of the most solemn and magnificent proportions, must be the most exciting ending of all the pieces in this album, and owes its spectacular effect to the controlled build-up of tension throughout the rest of the piece.

To capture the significance of these words – and indeed of the whole motet – it is important to understand how the inhabitants of Cremona were *compelled* to rejoice on this day, how this music was part of a celebration of the history of their city and its relationship to the heavens. It is by understanding these pieces as real, tangible witnesses to religious life that one can begin to appreciate their wonder and freshness. And by doing so, as well as by reviving his music, we hope to continue bringing Ingegneri, and his music, into focus.

Carlos Rodríguez Otero is a Tenor Lay Clerk at the Choir of St John's College, Cambridge. He recently completed his master's degree with distinction at Queens' College, Cambridge, under the supervision of Iain Fenlon, specialising in sacred music and urban religious culture in sixteenth-century Cremona. His academic interests centre on researching and editing sacred music in mediaeval and early-modern Europe. A keen performer and conductor, he was the Director of the Fisher House Schola Cantorum in 2018–21 and Assistant Conductor of the Cambridge University Music Society in 2019–20. He combines his activity as a choral conductor with regular orchestral performances on the violin and with other choral projects, which frequently take him around the world, and with an active freelance teaching practice in Cambridge.

[21] They celebrated the victory of Cremona's troops, led by Giovanni Baldesio (1052–1128), over those of Henry IV; the battle was said to have liberated the city from an unpopular tax (Rodríguez Otero, 'Listening to Urban Catholicism in Cremona', pp. 9–10).

[22] Antonio Campi, *Cremona fedelissima città et nobilissima colonia de Romani*, Tromba and Bartoli, Cremona, 1585, p. 44. *Cf.* Miriam Turrini, 'Molto più che una visita: Carlo Borromeo a Cremona nel 1575', in G. Prato (ed.), *Pasaggio a Cremona: Duemila anni di ospiti e viaggiatori,* Cremonabooks, Cremona, 2015, pp. 89–118.

INGEGNERI AGAINST THE ODDS

by Gareth Wilson

They say that if you want to make God laugh, you should tell him your plans. These words ring truer than ever as the final touches are added to this recording because, to put it plainly, it should not exist. No one can yet say how Music History as a discipline will assess the significance of the Covid era in which the world finds itself at the time of writing, or of how future historians might compare it with other historic occurrences which dramatically changed life as one knew it, but it has in common with them the fact that it reduced worldwide ensemble music-making to near silence. Digitalised concerts and services, 'virtual' ensemble recordings, online tuition – all of these innovative responses offered some compensation, which was welcome so long as it was temporary and musicians could, before long, 'breathe together' once more. But what began as a short hiatus became something much more threatening on account of its unpredictability and refusal to go away; as I write these words, we are now well over two full years into the pandemic, and many professional freelance musicians have had to leave the industry in order to 'explore other directions', as the euphemism has it.

In the grander scheme of things, of millions of lives lost, of businesses fallen into financial ruin, of inequal distribution of vaccinations and medical treatment, protesting the vicissitudes of the music industry risks appearing indulgent and self-pitying. Surely there are more important things? Well, yes, of course. But the determination to conserve that which is important to humanity and which provides identity must have its parallels in every walk of life. The arts symbolise the human recognition that mere survival is not enough, that individuals and communities have a desire for those things which keep them alive to the world and give life meaning. And under the circumstances, such as the current pandemic, where the importance

of these things can easily be forgotten or underemphasised, every artistic performance is an act of defiance, a refusal to settle for materialistic subsistence and a promise to keep searching for meaning and value.

So, what has all of this to do with a humble recording of Renaissance church music? Well, for the past few years it has been the custom that Girton Choir recording sessions follow an international tour, during which a particular programme is rehearsed, performed repeatedly and internalised. Without this pattern I, for one, would be reluctant to record music which had not inhabited our hearts and minds over an extended period of time. This desideratum means that the possibility of our recording depends upon being able to go on a tour of substantial length – and how does a big group such as ours plan such a tour when all bar the most essential air travel might be suspended at a moment's notice? That explains the hiatus in our otherwise now annual output for Toccata Classics and, I hope, excuses the absence of a recording in 2021.

Not that we didn't try, of course. Our plan to go to Mexico in July 2020 got as far as paying a deposit on the flights, before it became clear that no one would be flying anywhere that summer. Plan B was to travel to a closer, European destination the following winter, but that turned out to be the Christmas that many did not spend with their families because of a rise in cases of Covid. Plan C was to reschedule the trip for March 2021, but things had taken such a turn for the worse that British universities and colleges ran the whole of that term online. By May 2021 it was clear that a domestic tour would have to be considered, but even that presented problems. The 'track and trace' mechanism was now fully operational, which meant that, in what became known as the 'pingdemic', someone could be pulled from a project at a moment's notice, despite not having Covid, and told to 'self-isolate' for ten days by dint of having been in contact with someone who had tested positive. The virus was also tearing through university towns at an alarming rate during the post-exam period, and huge numbers of students were being sent home early. Girton College, having achieved an excellent rate of overwhelmingly negative results throughout the academic year of 2020–21, suddenly fell victim to an outbreak which required nine households to self-isolate. This turn of events not only coincided with our tour but also excluded around a third of our number (including

both organ scholars) from the remainder of the project. As a result, our tour to Durham and the surrounding area had to be cancelled at 24 hours' notice, and a new project had to be improvised, involving securing new venues and performance opportunities in Cambridge, Ely and London.

In other words, almost every aspect of this project, from recording and performing personnel to accommodation and transportation, had to be reorganised after it had already started. That, combined with spacing regulations (all singers and players had to stand at least one metre apart, even while recording), the requirement for ventilation, daily testing and the fact that everything which could possibly have gone wrong did, in fact, do so, meant that the odds were against the making of this recording.

I explain this background not as a pre-emptive defence of what we have produced – I consider it our best yet – but to offer one account (there must be thousands of others) of how dramatically the music industry has had to adapt to the unpredictable challenges thrown up by Covid. More importantly, I would wish to reflect how powerfully the chosen repertoire took a hold of the performers, because if there was one incentive to keep this catastrophe-laden project on course (obstinance and bloody-mindedness aside), it was the music of Marc'Antonio Ingegneri, most of which, until now, has remained unrecorded. As can be seen by some of our previous releases, we try to match our repertoire to our touring destinations; the immediate predecessor of this recording, also of music by Ingegneri, followed a tour to Lombardy in 2019, which culminated in Cremona Cathedral, where he was Director of Music until his death in 1592. The uncertainty of where this tour would take us left the question of repertoire an open one until we happened upon some editions of Ingegneri's music, made for our 2019 tour, which we had not yet used. A few minutes of reading and playing through some of these scores was enough to remind us of the excellence of Ingegneri's music, which, combined with the memory of how well the students and audiences had reacted to his music in 2019, removed any doubt that a second Ingegneri project, regardless of location, was what we should pursue.

Having now reached this point, and with the 380th anniversary of the death of Claudio Monteverdi (Ingegneri's celebrated pupil) approaching in 2023, one can sense

more than ever the urgency to give Ingegneri the recognition he is due. And listening back to pieces such as his *Hodie assumpta est Maria* 14 and his *Ave verum corpus* 13, which, in my view, bear comparison with immeasurably more famous settings of those texts by Giovanni Pierluigi da Palestrina and William Byrd, I feel more confident than ever that Ingegneri is as musically and historically important as any other composer of the Renaissance period. In terms of rhetoric, rhythmic energy, harmony, textural variety and text-setting, he is second to none, and it is only because the field is so crowded (which itself is cause for celebration) that his music is not better known.

It is hoped that this recording, alongside its predecessor, might go some small way towards changing this situation, although one of the things that make the Early-Music industry so exciting and rewarding is that excellent new recordings of forgotten composers are released on a monthly (perhaps even weekly) basis, showing just how vast is the corpus of music which has not received the recognition it deserves; for every one of the tiny proportion of names who have (albeit deservedly) managed to cling onto a place in the limelight, there are a hundred others who have been left in the dark simply because the music industry, venerable and ancient though it is, has not made room for them. In fact, the sources from which these editions of Ingegneri have been made were accessed through the polyphony database (www.polyphonydatabase.com), which contains links to digitised Renaissance sources and currently contains the work of no fewer than 1,281 composers. The founder and administrator of the database, Francis Bevan, states that this figure represents around 50 per cent of the contents of his computer and that that barely scratches the surface of what is available online, let alone the physical tomes lying undiscovered in archives around the world.[1]

These statistics, though rough estimates, demonstrate how incomplete the 'History of Music' is and, given the enormity of the uncharted territory, a group like ours has to make an argument as to why we have recorded two complete albums of Ingegneri's music (with a further three tracks appearing on an earlier recording otherwise devoted

[1] The same purpose can be served by a visit to the website of the American music-publisher A-R Editions, based in Middleton, Wisconsin: the list of composers at https://www.areditions.com/composer/ features many hundreds of names that have never been near a microphone.

to his more famous Italian contemporary, Palestrina[2]) when there are others lying in wait for attention. The fact that he was Monteverdi's teacher is one such argument. That he was the Director of Music at Cremona Cathedral – where the bishop (who later became Pope) was central to the liturgical reforms demanded by the Council of Trent and was therefore at the coalface of the implementation of these changes – is another: Ingegneri may be more deeply influential than has hitherto been recognised; and, of course, the young Monteverdi was an eye- (or ear-) witness to his innovations. But for us the rich brilliance of his music, and the enjoyment which comes from performing it, are reason enough. It would be unusual for a group of our type to attempt a comprehensive survey of the music of one particular composer, and we do hope that his music may be picked up and recorded by other groups, but the relationship we have developed with the music of Marc'Antonio Ingegneri has brought us nothing but positivity. We therefore cannot rule out the possibility of recording more of his music in the future – providing, of course, that worldwide circumstances allow musicians to continue to make their voices and their instruments heard.

Gareth Wilson studied at the Royal Scottish Academy of Music and Drama, the University of Edinburgh and the Royal Academy of Music in London, receiving the DipRAM for an outstanding final recital. He became a Fellow there, and subsequently lecturer in Academic Studies, between 2000 and 2004. At the same time, he joined the staff of the Music Department of King's College, London (KCL), and, in 2012, was appointed an academic professor at the Royal College of Music. In 2014 he was appointed Acting Director of the Chapel Choir of KCL (following the sudden death of David Trendell), with whom he gave numerous concerts, toured Italy, broadcast on *Choral Evensong* on BBC Radio 3 and made his debut recording, *In Memoriam* (on the Delphian label),

[2] Toccata Classics TOCC 0516.

which received a five-star review from *Choir & Organ* magazine and was made 'Editor's Choice' in *Gramophone*. In 2015 he became the first member of the Music Department at KCL to receive a King's Teaching Excellence Award, having previously been nominated in 2011 and 2012.

In summer 2015 he was appointed Director of Chapel Music and Bye-Fellow at Girton College in the University of Cambridge, where he is an affiliated lecturer in the Music Faculty, lecturing in fugue and practical musicianship. He also lectures and examines for the Royal College of Organists and, in addition to freelance work as a choral conductor – which has included guest conductorships with the Bevan Family Consort, the Chapel Choir of Gonville and Caius College, Cambridge, and The Renaissance Singers in London – is Director of Music at Christ Church, Chelsea, where he conducts the professional choir and has directed the first performances of over 200 new works for the Anglican liturgy, as well as playing a leading role in securing a major restoration of the Flentrop organ there. He is an active composer whose music has been performed by the BBC Singers, the Choir of St John's College, Cambridge, and by the Choir of the Chapel Royal at the baptism of Prince Louis, in addition to having been heard in dozens of cathedrals, churches and college chapels all over Britain, and in Canada and the USA, as well as on BBC Radio 3 and Radio 4, Classic FM and on several recordings.

In 2007 he began to pursue postgraduate study in theology and philosophy at Heythrop College, London University, before completing a doctorate in the Theology Department at King's College, London, examining the human relationship to God and the world in the light of aesthetic experience. He has given numerous talks and lecture courses on this subject at KCL, Cambridge and beyond, and his work is published by Routledge. In 2017 he was appointed Associate of the Royal Academy of Music (ARAM) in recognition of his significant contribution to the music profession.

Jeremy West has been instrumental in reviving the popularity of the cornett as a virtuoso and ensemble instrument since the late 1970s, having been inspired and encouraged from the start by the late Jerome Roche (University of Durham). He now has more than 40 years of top-class playing experience in many of Europe's leading early-Baroque ensembles, and has been acclaimed a 'pioneer' of his instrument on numerous occasions. He is a founder member of His Majestys Sagbutts & Cornetts, the leading ensemble of its kind, itself now nearly 40 years old.

In addition to a playing career which has taken him to 38 countries across four continents, since 1991 he has carried on the pioneering instrument-making work of the late Christopher Monk. The workshop is devoted to the research, development, reproduction and worldwide

distribution of all instruments in the cornett and serpent families. Examples of this output – and in particular of the extraordinarily popular resin cornett, an instrument which has inspired and enabled the majority of today's players – may be found from New York to New Zealand, and Scandinavia to South America.

Jeremy West teaches mostly at the Royal Welsh College of Music and Drama, Cardiff, where he holds the International Chair in Historic Performance; and he is a Musician in Residence at Girton College, University of Cambridge. In adult education, he has taught on courses and workshops in Australia, Britain, Denmark, Germany, Japan, Malta, Poland, Serbia, Spain, Switzerland and the USA, and he has a list of private pupils. The experiences of his students – their problems, requirements and achievements – provided both the material and the motivation for writing *How to Play the Cornett*, the first contemporary comprehensive tutor for cornett players of all abilities. Written in collaboration with Susan J. Smith (University of Cambridge), and first published in 1995, to date it has sold well in excess of 1,000 copies worldwide.

His most recent challenge and interest lies in playing music of the nineteenth and early twentieth centuries on original instruments. To this end, in the period-instrument brass ensemble Queen Victoria's Consort, he has the privilege of playing (among others) an original alto horn by Adolphe Sax, part of the only complete set of historic Sax instruments still playing in an active performing ensemble and outside a museum.

Jeremy West lives with his partner Susan in Cambridge; in their spare time they respectively play solo horn and euphonium for the City of Cambridge Brass Band, where he enjoys the continual challenge of repertoire which is quite outside his professional experience.

Girton College Chapel Choir has gained an impressive reputation as one of the most distinguished mixed-voice choirs at the University of Cambridge. As an international prizewinning ensemble comprising around 24 students, it has built its reputation through regular choral services in Girton College Chapel and frequent performances in parish churches and cathedrals across the UK. Choir members are all undergraduate or graduate students at Cambridge University. The choir also undertakes overseas tours at least once a year; recent ventures have included concerts in Australia, Canada, Hong Kong, Israel and Palestine, Italy, Japan, Malaysia, Portugal, Singapore, Slovakia, Spain and Switzerland. The choir has sung for the United Nations, as specially approved by the then Secretary General Kofi Annan, as well as for the late Duke of Edinburgh, Queen Mother and Pope John Paul II. Its musical life is enriched by collaborations with leading professional ensembles such as the London Mozart Players and members of the Gabrieli Consort, as well as with students of the London conservatoires, and through joint services and concerts with other Cambridge chapel choirs.

In spring 2017 Toccata Classics released the first commercial recording to be made by the Girton College Chapel Choir, joined by the Historical Brass of the Guildhall, London, in the five-part Requiem by Lassus (TOCC 0396), hailed by *Fanfare* as a 'splendid performance'; the reviewer, J. M. Weber, continued: 'If you prefer instruments with choir, you will thoroughly enjoy this'. The second Toccata Classics release, the *Missa Secundi Toni* by Manuel Cardoso, along with motets by Cardoso and his contemporaries (TOCC 0476), was equally well received; *Choir & Organ* magazine, calling the recording 'fascinating and highly important', awarded it five stars. The third Girton/Toccata Classics album presented the six-part Palestrina *Missa sine Nomine*, along with motets and ricercari by Palestrina and three motets by Ingegneri (TOCC 0516), and was hailed by Richard Turbet in *Early Music Review*:

> Girton College Choir sings well and responsively, Historic Brass play idiomatically and stylishly, and Gareth Wilson's chosen tempi are judicious and serve the music well. The Kyrie and Agnus of the Mass are outstanding even by Palestrina's standards. Similarly, the motets are so fine that it is astonishing that all but one are receiving their first commercial recordings.

Their first volume of works by Ingegneri, however, has been their most commercially and critically successful recording yet, entering the specialist classical music charts at number 9 and receiving a nomination for an International Classical Music Award in the Early Music category. *Cathedral Music* wrote, 'Composer and choir are hardly household words, but both amply repay

discovery [….] The choir, though a late entrant to the field, will stand comparison with the best of Cambridge's mixed-voice college choirs'. *Early Music Review* responded in similar vein: 'On the evidence of the music presented here, this recording deserves to be a landmark in a broader appreciation of Ingegneri's music and by the same token Ingegneri deserves to be regarded in his own right as one of the outstanding composers of his day or of any other'.

Sopranos
Milly Atkinson
Laura Collins
Sophie Ellis
Rachel Hill
Neve Kennedy
Ina Kruger
Sian Sulke

Organ
Lucy Morrell
Gareth Wilson 4

Altos
Claire Coates
Frances Conboy
Angelina Dorlin Barlow
Anna Semple
Branwen Thistlewood

Vocal coach
Charbel Mattar

Tenors
Esmé Beaumont
Joe Brierly
Sam Corkin
Joel Galilee
Carlos Rodríguez Otero
Luke Tutton

Basses
Greg Bannan
Thomas Beauchamp
Henry Colbert
Dennis Lindebaum
Jasper Newbold
Noah Radcliffe-Adams
Jacob Robinson

Over the course of the last decade, the Royal Welsh College of Music and Drama has been at the forefront of historical performance education in brass. **The Royal Welsh College of Music and Drama Cornett and Sackbutt Ensemble**, directed by Jeremy West, has climbed heights to which no other UK conservatoire currently aspires and hence is, arguably, now the go-to place for students interested in focussing on the music of the sixteenth and seventeenth centuries, playing on copies of historical instruments. The College is now very well equipped with instruments, all of which are available for student loan.

In addition to joining the choir of Girton College at the University of Cambridge, where Jeremy is a musician-in-residence, the group has also supported the choirs of St John's, King's, Queen's, St Catherine's and Gonville & Caius. These visits to Cambridge are hugely beneficial for the RWCMD students, who take away musical experiences which frequently have a substantial impact on their career pathway.

In addition to visits to these Cambridge colleges, members of the group have played in Southwark Cathedral and been the featured guests on several occasions at Gloucester Cathedral, and they have toured Israel and Palestine, Singapore and northern Italy with Girton College Choir. At their home in Cardiff, the group has taken part in concerts at Llandaff Cathedral as well as in their own Dora Stoutzker Hall in the College, onstage alongside His Majestys Sagbutts & Cornetts.

As a 'minority' (second-study) interest, sitting alongside students' principal studies in symphony orchestra and brass band, it offers a vibrant, demanding and rewarding programme. Some recent RWCMD alumnae have chosen to specialise in the field exclusively; others are finding it to be a very useful and interesting extra string to their bow when entering the music profession. The Royal Welsh College is proud to have played a supportive hand in launching these careers and looks forward to furthering as well as to broadening the option in years to come.

Cornett
Jennifer Armitage
Emily Ashby
Jeremy West (leader)

Cornett and tenor cornett
Bethany Chidgey
Alexander Duncan

Sackbut
Mark Choi
Daniel Dennis
Malachi Taylor 14
Peter Thornton

Texts and Translations

1 ***Exultate Deo***

Exultate Deo adiutori nostro, Alleluia.
Jubilate Deo Jacob, Alleluia.
Sumite psalmum et date tympanum, Alleluia.
Psalterium iucundum cum cithara.
Buccinate in neomenia tuba, Alleluia.
In insigni die solemnitatis vestræ, Alleluia.

Rejoice in God our helper, Alleluia.
Glory in the God of Jacob, Alleluia.
Take up the psalm and strike the drum, Alleluia.
The joyful psalter with the lyre.
Sound the trumpet on the new moon, Alleluia.
On the chosen day of your festival, Alleluia.

Paolo Animuccia (attrib.)

2 ***Voce mea***

Voce mea ad Dominum clamavi,
Voce mea ad Dominum deprecatus sum,
Effundo in conspectum eius orationem meam
Et tribulationem meam ante ipsum pronuntio.
Exaudi Domine vocem deprecationis meæ
Dum oro ad te.

With my voice I cried out to the Lord,
With my voice I prayed to the Lord,
I pour out my request in his sight
And my hardship I announce before him.
Lord, hear the voice of my prayer
While I pray to you.

3 **I Kyrie**

Kyrie, eleison!
Christe, eleison!
Kyrie, eleison!

Lord, have mercy!
Christ, have mercy!
Lord, have mercy!

4 ***Domine exaudi***

Domine exaudi orationem meam et clamor meus ad te veniat.
Ne avertes faciem tuam a me in quocumque die invocavero te.

Lord, hear my prayer, and let my cry come to you.
Do not turn your face away from me on whatever day I call on you.

5 **II Gloria**

Gloria in excelsis Deo et in terra pax hominibus bonæ voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te, gratias agimus tibi propter magnam gloriam tuam,
Domine Deus, Rex cælestis, Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe, Domine Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis;
qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe, cum Sancto Spiritu in gloria Dei Patris. Amen.

Glory to God in the highest, and on earth peace to men of good will. We praise You, we bless You, we adore You, we glorify You, we give You thanks for Your great glory,

Lord God, heavenly King, O God Almighty Father.
Lord Jesus Christ, Only Begotten Son, Lord God, Lamb of God, Son of the Father, Who takes away the sins of the world, have mercy upon us;
Who takes away the sins of the world, hear our prayer. You Who sits at the right hand of the Father, have mercy upon us.
For You alone are the Holy One, you alone the Lord, you alone the Most High, Jesus Christ, with the Holy Spirit in the Glory of God the Father. Amen.

6 ***Beata viscera***

Beata viscera Mariæ virginis
Quæ portaverunt æterni Patris Filium,
Et beata ubera quæ lactaverunt Christum Dominum
Quia hodie pro salute mundi de virgine nasci dignatus est.

Blessed be the womb of the Virgin Mary
Which carried the Son of the eternal Father,
And blessed be the breasts which fed Christ the Lord
Because today for the salvation of the world he felt it worthy to be born of the Virgin.

7 **III Credo**

Credo in unum Deum, Patrem omnipotentem,
factorem cœli et terræ, visibilium omnium et invisibilium.
Et in unum Dominum, Jesum Christum,
Filium Dei unigenitum, et ex Patre natum ante omnia sæcula.
Deum de Deo, Lumen de Lumine, Deum verum de Deo vero,
genitum non factum, consubstantialem Patri;
per quem omnia facta sunt.
Qui propter nos homines et propter nostram salutem descendit de cælis.
Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato passus, et sepultus est,
et resurrexit tertia die, secundum Scripturas,
et ascendit in cælum, sedet ad dexteram Patris.
Et iterum venturus est cum gloria, iudicare vivos et mortuos,

I believe in one God, the Father Almighty,
Maker of heaven and earth, of all things visible and invisible:
And in one Lord, Jesus Christ,
the only begotten Son of God, born of the Father before all ages;
God from God, Light from Light, true God from true God;
begotten, not made, consubstantial with the Father,
by Whom all things were made;
Who for us men and for our salvation came down from Heaven.
and was incarnate by the Holy Ghost out of the Virgin Mary, and was made man:
He was also crucified for us under Pontius Pilate; He suffered and was buried:
And on the third day rose again according to the Scripture:

cuius regni non erit finis;
Et in Spiritum Sanctum, Dominum et vivificantem,
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul adoratur et conglorificatur:
qui locutus est per prophetas.
Et unam, sanctam, catholicam et apostolicam Ecclesiam.
Confiteor unum baptisma in remissionem peccatorum.
Et expecto resurrectionem mortuorum,
et vitam venturi sæculi. Amen.

And ascended into Heaven, and sits on the right hand of the Father:
And He shall come again, with glory, to judge the living and the dead:
Of His Kingdom there shall be no end;
And I believe in the Holy Spirit, the Lord, and Giver of Life,
Who proceeds from the Father and the Son
Who, with the Father and the Son, is together adored and glorified,
Who has spoken through the Prophets.
And I believe in One, Holy, Catholic, and Apostolic Church,
I confess one Baptism for the remission of sins.
And I await the resurrection of the dead
and the life of the world to come. Amen.

8 ***Vidi montes***

Vidi montes et ecce movebantur et omnes colles conturbati sunt.
Intuitus sum et non erat homo.
Et omne volatile cæli recessit.

I saw mountains, and look, they were moving, and all the hills were roused up together.
I looked and there was no one about me.
And every winged creature of the air flew away.

9 ***O pretiosum***

O pretiosum et admirandum convivium, salutiferum, et omni suavitate repletum,
Quo purgantur peccata, virtutes augentur, et mens impletur gratia.

O precious and admirable feast, bringing salvation, and filled with every sweetness,
by which our sins are purged, our virtues are increased, and our mind is filled with thanks.

10 IV Sanctus – Benedictus

Sanctus, sanctus, sanctus Dominus Deus Sabaoth! Pleni sunt cæli et terra gloria tua. Hosanna in excelsis!

Holy, holy, holy Lord God of Hosts. Heaven and earth are full of your glory. Hosanna in the highest.

Benedictus qui venit in nomine Domine. Hosanna in excelsis!

Blessed is he who comes in the name of the Lord. Hosanna in the highest.

11 *O quam suavis*

O quam suavis est, Domine, spiritus tuus,

O how sweet is your spirit, Lord,

Qui ut dulcedinem tuam in filios demonstrares,

you who, to show your kindliness to your children,

Pane suavissimo de cælo præstito

with the sweetest bread from admirable heaven,

Esurientes replens bonis, fastidiosos divites dimittens inanes.

are filling the hungry with good things, sending the scornful and proud away empty.

Alleluia.

Alleluia.

12 VI Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Lamb of God, who takes away the sins of the world, have mercy upon us.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Lamb of God, who takes away the sins of the world, have mercy upon us.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who takes away the sins of the world, grant us peace.

13 ***Ave verum corpus***

Ave verum corpus natum
De Maria virgine,
Vere passum immolatum,
Unda fluxit sanguine
Esto nobis prægustatum in mortis examine
O dulcis, O pie, O Jesu Fili Mariæ, miserere nobis.
Amen.

Hail, true body,
Born of the Virgin Mary,
Which suffered truly, sacrificed,
And flowed with blood;
Be for us a foretaste in the trial of death
Sweet one, pious one, Jesus, son of Mary, have mercy on us.
Amen.

14 ***Hodie assumpta est Maria***

Hodie assumpta est Maria in cælum, gaudent Angeli, Alleluia
Super choros Angelorum laudantes Dominum, Alleluia
Hodie Maria virgo cælos ascendit, gaudete,
Quia cum Christo regnat in aeternum, gaudete, Alleluia.

Today Mary has been taken up to heaven, the angels are rejoicing, Alleluia
Above the chorus of angels praising the Lord, Alleluia
Today Mary the virgin has gone up to heaven, rejoice,
Because with Christ she reigns forever, rejoice, Alleluia.

Recorded on 15–17 July 2021 in St George's, Chesterton, Cambridge
Recording engineer: Dave Rowell
Recording producer: Adrian Peacock

Organs provided and tuned by Dan Tidhar and Jeremy West

Editions by Gareth Wilson

Booklet notes: Carlos Rodríguez Otero and Gareth Wilson
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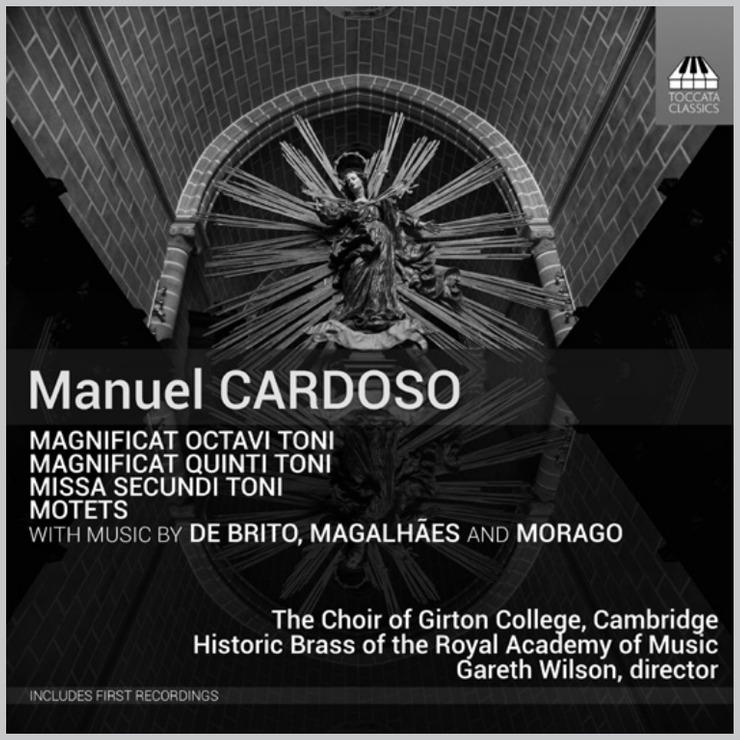
Tel: +44/0 207 821 5020 E-mail: info@toccataclassics.com

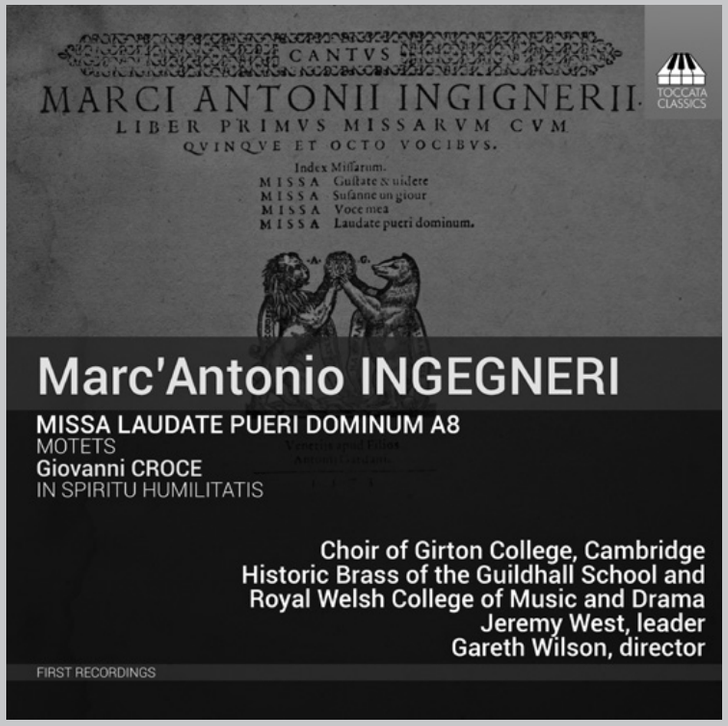
The Choir of Girton College



TOCC 0476

'a fascinating and highly important disc that highlights the music of Manuel Cardoso (1566–1650), a master of polyphony from Portugal's golden age around the turn of the 17th century'

—*Choir & Organ*

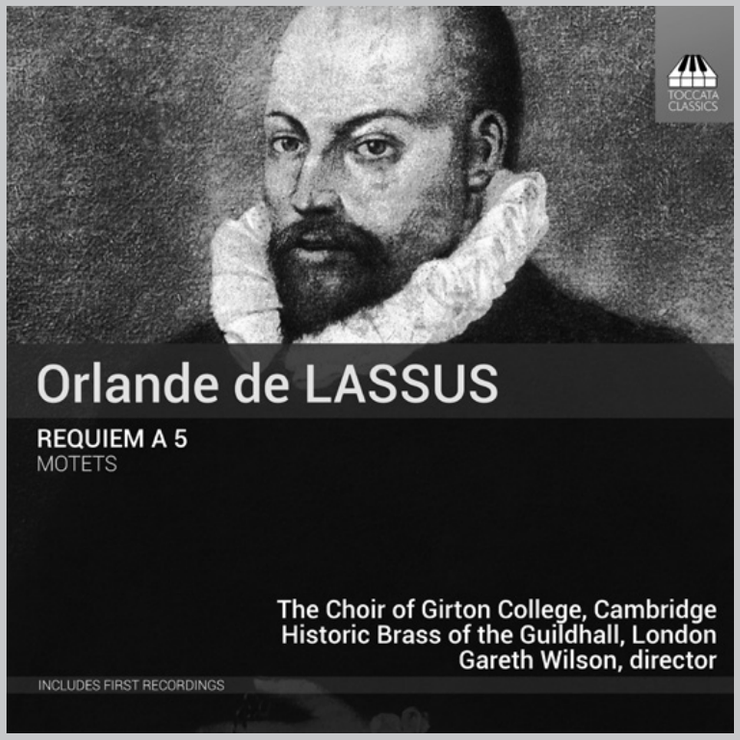


TOCC 0556

'This is Wilson's fourth CD for Toccata [...]. In many respects, this is the best one yet. Highly recommended' —*Fanfare*

on Toccata Classics

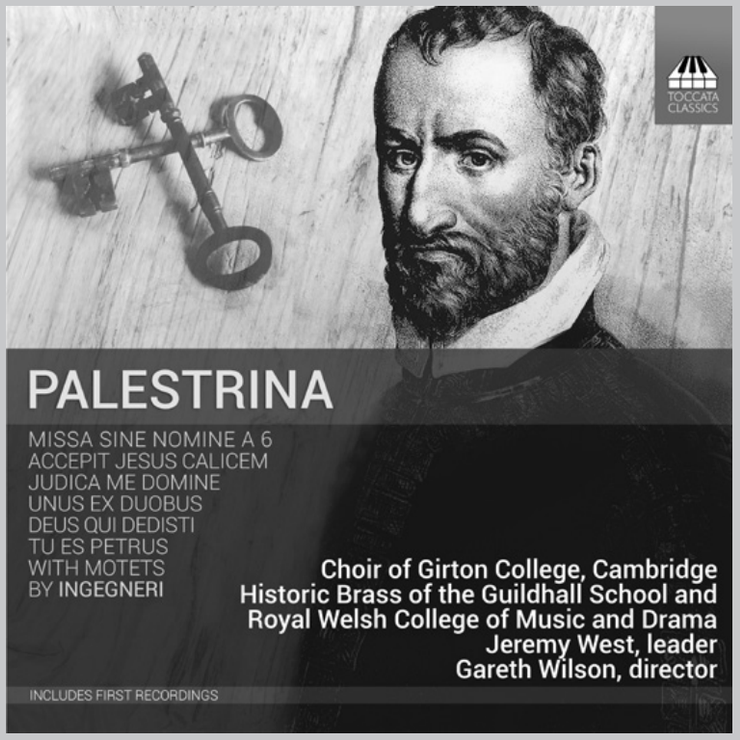
TOCC 0379



'What makes this disc so compelling is its plan with the Requiem being split up around the recording and divided by appropriate motets some of which are being played just on brass others sung with the brass.'

—MusicWeb International

TOCC 0516



'intense, shapely interpretations, with sustained and fervent singing [....] the emotional intensity never wavers'

—*Choir & Organ*

MARC'ANTONIO INGEGNERI Volume Two: *Missa Voce mea* a5

Ingegneri
1 ***Exultate Deo*** **2:38**

Paolo Animuccia
(formerly attrib. Cipriano de Rore)
2 ***Voce mea*** **3:56**

Ingegneri
Missa Voce mea a5 **30:16**
3 I Kyrie 4:00
4 ***Domine exaudi*** **2:55**
5 II Gloria 5:42
6 ***Beata viscera*** **2:55**
7 III Credo 9:27
8 ***Vidi montes*** **3:08**
9 ***O pretiosum*** **4:07**
10 IV Sanctus – Benedictus 5:08
11 ***O quam suavis*** **4:42**
12 V Agnus Dei 5:59
13 ***Ave verum corpus*** **4:40**
14 ***Hodie assumpta est Maria*** **3:25**

Choir of Girton College, Cambridge 1–3 5–8 10 12–14
Historic Brass of the Royal Welsh College of Music and Drama 1 3–14
Jeremy West, leader
Gareth Wilson, director

TT **62:44**

FIRST RECORDINGS